

pany and then, leaving it, he has spent the last ten years in attacking the theories of the Art Theater and in making productions as artful and different as the theater will permit. Once in a while Stanislavsky leaves his chosen path for an experiment of his own, such as the highly imaginative and symbolic production of "The Blue Bird."

"The key to the Art Theater's attainment of realistic appearance, it seems to me, is its stark sincerity and its use of a certain minimization. Some of the minor customs of the theater have played their part. No applause is permitted, even at the end or after the final curtain. The more democratic audiences of the theater under the revolution have often sought to show their approval in this customary manner, but they have been promptly hushed and the tradition has prevailed. Conjointly, there are no curtain calls, no chimes to announce the rise of the curtain, no music between the acts. The impression of a series of scenes of life is carried out without the slightest artificial restriction."

Thus far, Mr. Saylor has attempted simply to set forth all he saw and was able to learn of the Russian theater without any attempt at analysis and application of its principles and theories to the American stage. As yet, he is not definitely decided what application should be made of the Russian methods here. That will be the next step.

### Nance O'Neil Has Worked Way to Stellar Position Through Arduous Labor

From "Sarah" at the Alcazar Theatre in San Francisco to the part of Raimunda in "The Passion Flower" at the Belmont Theatre are the two extremes in point of time in the acting career of Nance O'Neil, and between the two she has played more than five hundred roles. Even in the days of her novitiate she sought the emotional, the substantial in her work, and after a tour in "The Danites" she joined a company which then in a formative many stars now appearing on Broadway were developed.

Weber and Fields gave her her first New York engagement in "The Long Suffering" which was a strike-out, and she joined the Murray Hill Theatre Stock Company, then in a formative stage. Here New York first became acquainted with her exceptional qualities as an actress, qualities which later thrilled audiences throughout the United States, Australia and England. The leading roles in "Leah, the Forsaken," "The Love of the Moor," "East Lynne," "The Pennant," "Oliver Twist" and many others were played by her. The Pacific Coast saw her the following season in Shakespeare, and then she went abroad to London and Australia, playing in "Magda," "Camille," "Elizabeth" and "The Jewess."

Until Miss O'Neil's present success in "The Passion Flower" the role of Odette de Malgouy in "The Lily" played at the Stuyvesant, now in the memory of present-day theatergoers.

**Hayakawa Forms Own Company**

Sayaka Hayakawa, Japanese film star, has severed his connections with Haworth and will in future produce four pictures a year under his own company, all of which are to be released by Robertson-Cole. His first story is to be a film version of the stage play "First Love" work on which will begin about June 1.

### At the Rialto



Violet Heming in "The Cost"

### Heather, Thistle and Bluebell Transform Nora Bayes Theater

Using as their motifs the thistle, the bluebell and heather, with a generous display of Scotch plaid drapings and hangings, the producers of "Lassie" have transformed the intimate Nora Bayes Theatre, but made it a fit frame for the dainty and tuneful Scotch musical comedy which was presented for the first time last Tuesday evening. From the Killie pipers which greeted the first nighters in the lobby to the row of heather along the footlights not an opportunity was overlooked to provide the proper atmosphere for the Catherine Chisholm Cushing opus.

Curtsying ushers, dressed in pretty pink silk dresses of the period of 1860, with deep flounces, met the audience at the elevator door. They were pretty and dainty, but they lacked one thing, pants, to complete the picture. But only for one night did they lack them, for the next evening they were provided with the flimsy garments. Through a foyer changed into a drawing room with a grand piano draped with a plaid cover and a large lamp standing near it with a plaid shade, the arriving couples were ushered to their seats. Before the curtain went up they looked around. They saw straight hands of plaid shading the side lights, the center chandeliers decorated to resemble gigantic thistles, heather strung across the footlights and up each side of the false proscenium rambler roses. Contrasting plaids were hung around the boxes and along the rail of the balcony, and huge seats flapped a plaid curtain. The decorations were so well arranged, to unexpected and welcome, that long before the curtain rang up on the scene at Junior Green the usually parish interior of the New York theater was only a memory and first-nighters were properly prepared for the Scotch lads and lassies who greeted them with song.

### Picture Property Room Proves Treasure Trove To Screen Director

With the ever growing desire on the part of those who produce pictures to reproduce life faithfully to the last detail the rooms in the various motion picture studios in the country where the "props" are stored have become veritable museums. The result of all this care is that scenario writers can now demand the use of Turkish lyres or Chinese chimes with the certainty that there will be no substitute used for the real article.

At both the East and West Coast studios of the Famous Players-Lasky Corporation the contents of these rooms have increased in number and variety until there is practically no limit to the calls for appropriate settings that they can fill. If there is to be a conflict in the picture, taken there is a wide assortment of arms, ranging from Moorish crossbows and bows and arrows to the most modern rifles; there are even axes of the sixteenth century, Turkish spears and spiked war clubs of the tenth century.

If it is to be a gambling table, as is to be shown there roulette tables, the exact duplicates of those at Monte Carlo, are whisked out from the room. If the members of the cast have the wanders there is the baggage of all periods in which to transport their goods.

If there is need of light, gloom and darkness will be cut by the light from Biblical oil lamps, or the carriage lamps of olden days. If—let them—oil—it is necessary to give the bedroom force it can at least be given with historical accuracy, for there are sundry beds in the property room, from four posters to cots.

All in all, one can imagine the glee which would fill the ten-year-old boy who was set free among this great store of historic things. Such a property room would be, for purposes of exploration and wonder, the equal of any ten attics, however rich in family heirlooms.

### Priscilla Dean Fears "Dry" Desert Beasts In Work on Screen

Tod Browning, who directed the production of "The Virgin of Stamboul," the picture now appearing at the Broadway Theatre, faced a delicate situation soon after he had begun his screen production, for he discovered that Priscilla Dean, the star, had a long-standing aversion to camels. Now, it is impossible to get the true Oriental atmosphere without bringing these ubiquitous Oriental carry-alls into the limelight.

But Miss Dean, as a little girl, had been present at a circus when a camel, whose most evil intent was probably to make friends with humanity, broke loose from its moorings. When the camel came bearing down affectionately on the little girl, the little girl lost forever all her love for camels. A script of the play called for such a terrifying thing as a scene wherein Miss Dean and a camel were to be the stars of the scene. Miss Dean was even to be called upon to "ramp" the camel. The scene was finally taken only after two men had been stationed out of range with a camera with deadly weapons.

### Japanese Screen Actress



Tsuru Aoki

### In Brooklyn Theaters

**MAJESTIC**—"The Little Whopper" will remain for a second and last week. **MONTAUK**—"Chauncey O'Leary," in "Macculloch," will begin an engagement of one week. **SHUBERT-CRESCENT**—"Mamma's Affair" with its original all-star cast, is the attraction for the week. **ORPHEUM**—William and Gordon Doucy, with the Morin Sisters, Benjie and Zena, will head the bill. Others are Bert Errol, the Maud Muller Revue, Eric Zardo and Tom Lewis. **BUSHWICK**—George Choos's "The Love Show" will be the featured attraction. Eddie Vogt, a juvenile, and Harry and Grace Ellisworth, dancers, are the featured members of the cast.

### Tonight at the Neighborhood

Tonight the Neighborhood Players will give their seventeenth performance of Dunsany's "The Glittering Gate" and Arizog's "The Beautiful Sabine Women." The last two performances of this present bill will be given on Saturday and Sunday evenings, April 17 and 18.

### New Theatrical Offerings of the Week

**MONDAY**—At the Fulton Theatre Claude Beerholm, son of Sir Herbert Tree, will make his debut as an American producer, with "The Bone Fire," by Frederic Arnold Kummer. He is also in the cast, with Edwin Nicander, Myrtle Tannehill, John Day Murphy and others.

At the Little Theatre Rachel Barton Butler and Boyd Agin will present Lewis Carroll's "Alice in Wonderland," arranged by Miss Butler. This will be the first offering in the children's theater which they are inaugurating by this production. Performances will be given Monday, Tuesday and Friday, at 3 o'clock, and Saturday, at 10:30. Mabel Taliaferro will be Alice.

### Marjorie Rameau's Solution

Marjorie Rameau thinks that the modern problem of reconciling home and career in the lives of women is not difficult of solution. She is starring in Channing Pollock's melodrama, "The Sign on the Door," at the Republic Theatre, and at the same time is co-starring in a little private drama of domestic happiness with her husband, Hugh Dillman, the actor to whom she was married about a year ago.

"Why are we to imagine a high wall between the home and the world—between one's work and one's life? Are they not both part of the same circle of experience? The home should be regarded as the center of a circle of achievement whose radius is the will," she says.

### Both Colliers Now on Screen

Willie Collier, at present playing in "The Hotentot," the popular comedy success at the Cohan Theatre, is to be Port Henry by her director, who has not yet seen much of Forty-second Street.

### Barrymore's New Contract

Under a contract recently signed Lionel Barrymore will be starred in four motion pictures to be produced by Whitman Bennett and released through the First National. Each of the four pictures will be made from some well known novel or stage play, and will be produced in the East, so that Barrymore may continue his work on the stage.

### Jane Thomas as a Sightseer

Jane Thomas, who was recently engaged to play with the Goldwyn players in Rex Beach's "The North Wind's Malice," saw New York City for the first time when she came East to begin work on this picture. Whisked off to Port Henry by her director, she has not yet seen much of Forty-second Street.

**MADISON SQ GARDEN**  
All attendance records broken! And everybody, without exception, proclaims this year's circus "Greatest and Most Wonderful Ever Assembled." MAJESTIC IN MAGNIFICENCE! MIGHTY IN MAGNITUDE!! MATCHLESS IN MERIT!!!  
**RINGLING BROS. BARNUM & BAILEY**  
**COMBINED CIRCUS**  
THE WONDER SHOW OF THE UNIVERSE!  
The Foremost Circus Celebrities and Famous Features of the Season and Spectacular Exhibits Combined and Concentrated in One Enthralling Entertainment.  
An Amazing Array of Incredible Athletes, Hundreds of Wonderful Gymnasts, Acrobats, Tumblers and Riders, Each a Star of World-Wide Fame.  
CONVULSING CLOWNS IN CONTINUOUS CONVENTION  
CREATING THE SPLITTING HEADS  
MAMMOTH MENAGERIE  
AMMUSEMENT ZOOLOGICAL GARDEN  
ADMISSION TO EVERYTHING Including Seats, 50c to \$3 (Including War Tax)  
Children under 12 at reduced rates, all matinees except SAT. CHILDS 5c to 10c, adults 10c and over.  
Branch Ticket Office: No Advance in Price—J. H. May & Co., Gimbel Bros.

**9-F KEITH'S PALACE**  
BROADWAY AND 47th STREET  
ENGAGEMENT EXTRAORDINARY.  
Vandellie Debut of Great Actress Prima Donna, and Dancer from the London Coliseum.  
**MME. EMMA TRENTINI**  
The Fascinating Songstress who took New York by storm in "Naughty Marietta" and "The Paddy."  
In brilliant vocal form and with a performance of extraordinary vocal skill will make A THUNDERING HIT!  
ENTRA ADDED ATTRACTION  
**SOLLY WARD & CO.**  
On the London Coliseum.  
George and Nelson—Edith  
In a Comedy with Songs—"THIS GIRL"  
ADDED FEATURE  
**GAUTIER'S UNDER THE APPLE TREE**  
With SALLY and Lili Brothers & the Royal Italian Musical Troupe  
**BRICKLAYERS**  
PRIMROSE FOUR  
A Thousand Pounds of Harmony  
THE BARY GRANDS—Two Tons, Loved by All the World, in Person, Speaking Delightfully, Acting Wonderfully, Illustrating Emotional Registration by Made.  
**JANE & KATHERINE LEE**  
A clever comedy sketch, "The Love Director" and "The Gray, who gets great comedy and dramatic values out of it."  
No more of the "Century Theatre" but the Keith Sunday Concerts at the Manhattan Opera House every Sunday afternoon and evening will be continued until further notice with all-star bills.

### Should a Film Play Appeal to the Soul?

Should not a motion picture appeal to the soul?  
In a serious effort at a solution of this question, Abraham S. Schomer, of the Schomer-Ross Productions, Inc., has called on a number of the leading producers, authors and directors of motion pictures for an expression of opinion. The great influx of recent films which make a physical appeal only has roused Mr. Schomer to demand a discussion of the deeper, as he is thoroughly convinced the future of real art in the industry depends on eliminating all appeals of this sort and the substitution of the mind and soul.

"It is an accepted fact," declares an author-director, "that the motion picture theater has become an institution, and that the directors of production, authors and directors of motion pictures, to give clean amusement and wholesome entertainment, so that the public mind, especially the youthful portion of it, be not corrupted by the amusements. To this end we must produce human plays, in which the soul is placed in relief, in which sentiment and not sensation is portrayed."

**4TH TRIUMPHANT WEEK**  
The finest dramatic spectacle the screen has ever seen  
**"The VIRGIN OF STAMBOUL"**  
STARRING  
**PRISCILLA DEAN**  
B.S. MOSS  
BROADWAY  
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**NATIONAL SYMPHONY ORCHESTRA, INC.**  
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Preliminary Announcement for 1920-21 Season at  
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**KREISLER, CASALS, RACHMANINOFF**  
Prices of tickets for each series: Lower Tier Boxes, Seating 8, \$450; Upper Tier Boxes, Seating 8, \$270; Parquet Seats, \$250; Dress Circle (first three rows), \$200; Balcony (first three rows), \$125; Balcony (fourth row), \$100; Balcony (fifth row), \$75.  
LAST CONCERTS OF PRESENT SEASON  
**CARNEGIE HALL** Wednesday Eve., April 14, at 8:15 sharp  
**BODANZKY-KREISLER** Friday After., April 16, at 2:30 sharp  
These dates originally were April 29 and 30. Subscribers' tickets for April 29 and 30 are good for April 14 and 16, respectively.  
J. H. May & Co., 34 St. Pl. N.Y. City  
KRAMER is the Official Piano

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10 Seats Each  
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George Engles, Inc., Manager

**ELSA ALVES HUNTER**  
Princess Thea, To-Morrow At 8  
**SYDNEY THOMPSON**  
Original Piano Solo in Costume  
Seats 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 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